



Department of Music
University of Alberta

WORLD MUSIC

The Second Annual

WORLD-MUSIC CONCERT

Saturday, April 29, 1989 at 8:00 p.m.

Convocation Hall, Arts Building

University of Alberta

*Honouring the donation of the
Moses and Frances Asch Collection*

WORLD-MUSIC IS YOUR MUSIC!

"The "cultural pot-pourri" which is Canada....."

"Canada is a rich collage of cultural diversity....."

"Life in Alberta is enriched by its diverse cultural heritage....."

"Cultural diversity is maintained through the desire to assimilate various ethnic groups while maintaining their individuality and preserving their heritage....."

Canadians hear such statements daily. It is, in fact, a principle by which Canadians define themselves. Now this desire is given expression in the second of a series of annual **World-Music** concerts. Ethnic musicians from Edmonton and area have been invited to participate in an evening of ethnic music presented under the auspices of the Department of Music. The **World-Music** concerts honour Moses Asch and the Asch family on the occasion of their donation of the complete catalogue of **Folkways** recordings henceforth known as the **Moses and Frances Asch Collection**. Moses Asch was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

The objectives of the **World-Music** concert series are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology - the study of ethnic musics - has been demonstrated through the appointment of a full-time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. Second, the **World-Music** concert series will provide a forum for exposure of ethnic music to Edmonton and area audiences. Third, proceeds from ticket sales and donations from individuals will be dedicated solely to the cataloguing of the **Folkways Collection** which will be used in the pursuit of scholarly research in world-musics. Finally, as a result of the aforementioned, the knowledge-base of ethnic musics will be expanded and traditions preserved in concrete form; a legacy for the future.

PROGRAMME

White Braid Society

Introducing the White Braid Society presentation is Martha Campiou, a multifaceted individual. She is the President of the White Braid Society and was one of the founding members in 1975. She is a spokesman for native issues in Alberta, a fashion designer and a maker of jewelry. She also provides cultural presentations in schools throughout Edmonton and Northern Alberta.

Grand Entry

The audience is asked to stand as this is a prayer to the Creator, in the form of dancing and singing, that the performers and audience receive a deserving display.

Traditional

This is done by traditional dancers and is a form of respect to the Eagle feathers and animal/plant life that they wear.

Fancy Dance

This is a more contemporary dance that is fast moving and is usually done by the younger dancers as it demands a lot of energy.

Crow Hop

This dance is done to respect the bird life on this planet. Each dancer uses his/her own style.

Grass Dance

This is a very colourful dance done by a male which is also the most accurately stepped of all the dances.

History of the White Braid Society

The White Braid Society Dancers and Drummers was formed in June 1976 after a group of Indians, Metis, and non-status Indians met in council and decided to form a society to promote Native culture amongst Native people living in Edmonton. They also wished to create a better understanding of Native culture amongst non-Native people through the Traditional and Contemporary dances of the various Native peoples. Since its conception, the Society has enjoyed a high profile in the City of Edmonton and the surrounding area as a high calibre, international dance troupe.

The White Braid Society represented Canada overseas at the World Exhibition in Japan where they were very popular with audiences that sometimes numbered over 20,000. The Society performed in Ankara, Turkey as Canada's first representatives at the International Children's Festival held by the Turkish Radio and Television. During a performance in England at the Festival of Drums, the Society was introduced to the Royal Family. They were well received at the Children's Festival in Norway where White Braid sent sketches done by Native children to the International Children's Museum. The White Braid Society has received an invitation to attend the Tour Operators Convention at Kannanaskis Lodge by Tourism Canada.

Wherever White Braid has performed they have left a profound impact on their audiences. The list includes schools, institutions, festivals, towns, cities, expositions..... the list continues to grow.

Charles Davidson, shakuhachi and Susan Brown, koto

Charles Davidson and Susan Brown studied shakuhachi and koto while living in Japan.

Kumojishi

The first of two Honkyoku or Zen pieces, evokes a lion dog playing in the clouds.

Daiwagaku

Literally translated meaning "great peace and harmony". Although this is a comparatively modern piece, it uses very old techniques and resembles the earliest shakuhachi music.

Rokudan no Shirabe

Meaning six steps or variations, this work is one of the best known classical koto pieces. Rokudan dates from the Heian period of Japan (18th century) and is ascribed to Yatsushashi Kengyo.

The shakuhachi is an end-blown vertical bamboo flute and was first played by Zen monks as part of their meditation. The koto is a sounding box of paulownia wood with thirteen strings and movable bridges.

INTERMISSION

The Dnipro Chorus of Edmonton

It is Meet and Just

mus. M. Verbycky (1815 - 1870)

This musical excerpt is taken from the Ukrainian Divine Liturgy (Mass) and is a prayer dedicated to the Blessed Virgin Mary. Its thematic quality is representative of Eastern Christian religious music and has the distinct transcendental quality associated with the Ukrainian Liturgy in particular.

The Hovering Fog

mus. M. Lysenko (1842 - 1912)

From the opera "The Drowned Maiden", Act I. Intertwining colourful themes of nature, Ukrainian folklore and examples of life's diversity, this is considered to be one of the best examples of Ukrainian Choral music.

Spring Ritual Song

mus. A. Vachnianyn (1841 - 1908)

Soloists: Lilea Wolanska, Olesia Talpash

From the opera "Kupalo", Act I. Set in 17th century Ukraine, the opera tells the story of a young woman whose fate is foreshadowed during the eve of the festival of Kupalo. According to Slavic mythology, Kupalo was the pagan god of earth and all which grows upon it. The festival was held to celebrate the beginning of harvest and the summer solstice. Special powers were believed to be possessed by herbs, trees, flowers and water during Kupalo. Act I depicts maidens casting wreaths upon a moonlit river in an attempt to predict their fate. Odarka, the daughter of a valiant kozak warrior, sings of her hopes for happiness with her beloved Stepan, as she casts her wreath.

A Girl's Lament

mus. A. Kos-Anatolsky (1909 - 1983)

Trio: Lilea Wolanska, Olesia Talpash, Johann Pelech-Mann

A young woman contemplates her life following the betrayal of her lover.

The Guelder-Rose

mus. P. Hajdamaka (b. 1907)

Soloist: Luba Bilash Assistant conductor: Orysia Oliynyk

A mother's tender love for her young son is expressed in her hopes for his future as he grows into manhood.

Village Scene

mus. J. Meitus (b. 1903)

From the opera "Stolen Happiness", Act II. Written in 1959, the opera is based on Ivan Franko's socio-psychological drama. This scene describes the village maidens playfully flirting with the young boys in the form of "kolomyjka" dance. Meitus skillfully uses idiomatic rhythmic and intervallic patterns to underline the humour and dance-like character of this scene.

The Crimson Rose

mus. I. Shamo (1925 - 1982)

Female Chorus Dnipro

A love song.

Storm Above the Steppes

mus. H. Zhukovsky (1913 - 1976)

From the opera "First Spring", Act II. Born in 1913, Zhukovsky is the author of many operas, oratorios, cantatas, ballets, symphonic works, song and film scores. Written in 1960, with libretto by V. Bahmet, the open theme is contemporary rural youth, its work, love and conflicts. The four voiced fugue paints a picture of a burning field of ripe grain set aflame by lightning.

A Zakarpathian Song

mus. G. Mayboroda (b. 1913)

Soloists: Luba Bilash, Andrij Hladyshchuk

This operatic excerpt is a song of flirtation as the young men and women of the village gather in celebration.

The Dnipro Chorus of Edmonton

The Dnipro Chorus of Edmonton, Alberta was initially organized in 1953 as a male chorus by the late Roman Soltykevych. The purpose of the Chorus was and is to provide a way to present many aspects of Ukrainian culture and tradition to the Canadian people and to inspire Canadians of Ukrainian ancestry to maintain and be enriched by this culture.

The original choir toured Alberta extensively, performing at numerous festivals and concerts. In 1961 the choir won the Alberta College Shield for best male choir and in 1962, the Bulyea Trophy. The male chorus changed in 1971 to become a mixed chorus and as such was engaged in numerous tours of Alberta. In 1974 Dnipro Chorus and Cheremosh Dancers travelled to Spokane, Washington to perform together at the World Exposition. In 1974 the Dnipro Chorus was expanded to include dancers and orchestra. This group became known as the Dnipro Ensemble. The Ensemble performed in 1975 in Spokane.

In 1976 Maria Dytyniak became conductor and artistic director of Dnipro Ensemble. In 1976 the chorus performed at the Multicultural Festival of Choirs in Ottawa and in 1977 it released its fourth record album. In November 1978 Dnipro participated in a concert of Ukrainian symphonic music with the Edmonton Symphony Orchestra with Maestro Wolodymyr Kolesnyk conducting.

The year 1979 found the Ensemble touring Alberta and a grand tour of the South Pacific covering Australia, the Philippines, and Hawaii. In 1980 Dnipro helped Alberta celebrate its 75th Anniversary with a series of concerts through the province.

The performances of the Ukrainian operas *Kupalo* by A. Vacknianyn in 1981, and *Zaporozhets Beyond the Danube* by S. Hulak-Artemowsky in 1983, were a historic undertaking by The Dnipro Ensemble, and indeed the entire Edmonton community. The inspiration provided by these operas ensure the long-term involvement of Dnipro in the cultural life of Canada.

The year 1988 marked the world-wide celebration of the Ukrainian Millennium and the Dnipro Chorus was active in several concerts commemorating the Millennium. Dnipro's work in celebrating the Ukrainian Millennium culminated in June with the performance at the Northern Alberta Jubilee Auditorium of Marian Kouzan's, *The Neophytes*, an oratorio which was specifically commissioned for the celebration of the Millennium and is based upon Taras Shevchenko's prophetic poem of the same name. The performance has won critical acclaim for the Dnipro Chorus and was recorded and re-broadcast on the Canadian Television Network as a recent special. Currently negotiations are underway for a re-broadcast of the oratorio on a national basis on the CTV network at Christmas or Easter of this year and a subsequent release of a videocassette for public distribution.

The end of 1988 saw Dnipro touring in Vernon/Kamloops in November and ending in performances at Roy Thompson Hall in Toronto as well as a concert in Ottawa.

Plans for 1989 are being finalized for a tour of Alberta celebrating in part the 175th anniversary of the birth of Taras Shevchenko including a Grand Concert to be held on October 22, 1989 at the Northern Alberta Jubilee Auditorium.

Maria Dytyniak

Maria Dytyniak, conductor of the Dnipro Chorus, was born in Ukraine where she began her musical training. In Austria she continued her musical education and in 1958 received her teacher certification at the Toronto Royal Conservatory of Music under Edna Marie Hawkins of Montreal. Since 1959 she has been a member of the Alberta Registered Music Teachers' Association and in 1977 joined the Alberta Choral Directors' Association. She is founder and musical co-ordinator of the Edmonton female choral group *Merezhi*. For the past eight years president of Ukrainian Music Society of Alberta, whose activities include organizing (for the past ten years) the annual Ukrainian Choral Conductors Seminars. In 1975 Mrs. Dytyniak was awarded a certificate of merit by the City of Edmonton for her contribution to the field of Women in the Arts. In 1976 she became director of the Dnipro Ensemble. Her inspirational leadership of Dnipro and in the community was in full evidence at the symphonic performances of the Ukrainian operas *Kupalo* in 1981, *Zaporozhets Beyond the Danube* in 1983, and the *Neophytes* oratorio in 1988.

Chorus Members

Chorus Master
Maria Dytyniak

Assistant Conductor
Orysia Olijnyk

Accompanist
Irene Tarnawsky

First Sopranos
Marta Kukurba
Leona Laddish
Daria Markevych
Nadia Opyr
Lilea Wolanska
Gloria Zaharia
Chrissie Zaharia

First Altos
Luba Bilash
Shelley Lakusta
Olha Logvynenko
Lesia Moroz
Orysia Olijnyk
Florence Savitsky
Olesia Talpash

Second Tenors
George Cernes
Osyp Melnyk
George Orescan
Dmytro Petriw
Taras Slabyj

Second Sopranos
Lida Boyko
Gloria Franchuk
Savelia Gorchynski
Katherine Luci
Grazyna Rozycki
Vivian Samoil
Olha Savaryn
Irene Tarnawsky
Oksana Tarnawsky

Second Altos
Terenia Ilkiw
Olha Lytwynec
Johann Mann
Lesia Petriw
Maria Slabyj
Maria Todoruk

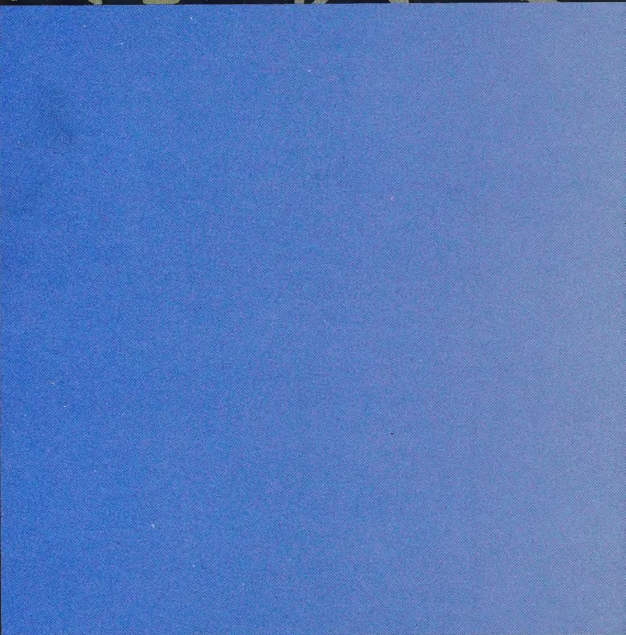
Baritones
John Choloniwsky
Orest Gowda
Andrij Hladyshevsky
Andrew Prystajecy
Gord Stechishin
Bill Stetzenko
[Andrew Tarnawsky]

First Tenors
Bohdan Olijnyk
Roman Petriw
Taras Zakordonski

Bass
Ehor Dytyniak
Emilian Groch
Peter Poohkay
Mykola Pritz
Raymond Pryma
Ostap Struk
Orest Yusypchuk

The Department of Music expresses sincere thanks to all participants in this evening's World-Music Concert for their generous donations of time and talent. Planning for the next World-Music Concert, scheduled for the winter of 1990, will commence immediately. Prospective participants are invited to contact Rick Williams, Administrative Officer, through the Department of Music.

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